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ABSTRACT

This curriculum guide is designed to support those in Maine who wish to establish or enhance dance education in any educational areas and at elementary or secondary levels. A preface describes the state's dance heritage. An introduction argues for the importance of dance education. The next section addresses pedagogy and explains how to create and execute a dance lesson. This section also discusses students with special needs. The following section lists major premises for dance education including self-awareness; elements of time, space, and force; kinesthesis; dance making; multicultural awareness; audience skills; aesthetics and appreciation; and evaluation. Finally, the guide presents a scope and sequence chart designed to be developmental in nature and flexible enough to meet the needs of various teaching situations. Appendices contain a glossary, worksheets to assist in establishing a school dance program, brief descriptions of complementary movement disciplines, information on the organization "Dance Education in Maine Schools," and an extensive resource list covering recordings, videotapes, publications, relevant periodicals, organizations (Maine and national), supplies and services, and record companies. (Contains 105 references.) (JB)

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Maine Dance Curriculum Guide

by Dance Education in Maine Schools

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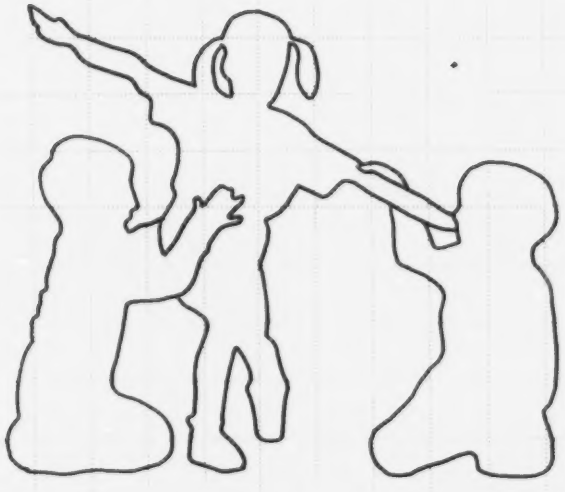
MAINE DANCE CURRICULUM GUIDE

DANCE EDUCATION IN MAINE SCHOOLS



John R. McKernan, Jr.
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DEPARTMENT OF EDUCATION

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December 6, 1994

Dance Education in Maine Schools
28 Myrtle Avenue
South Portland, ME 04106

Dear Colleagues:

Congratulations on the development of this very important and much needed document, Maine Dance Curriculum Guide. The Guide offers direction and support for any teacher or administrator who wants to initiate or expand dance offerings in school.

I am especially proud of the fact that Maine now joins a handful of forward thinking states which have produced dance curriculum guides and have made them available to public education.

I hope this document will be successful in building awareness of dance throughout the state and in moving dance education forward in Maine.

Sincerely,

Leo Martin

Leo G. Martin
Commissioner

LGM:cjw

State House Station 23, Augusta, Maine 04333 — *Offices Located at* the Education Building

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Foreward

We are pleased to present the Maine Dance Curriculum Guide.

In 1990, the Arts in Education Program at the Maine Arts Commission sponsored a Dance Symposium which brought together dance professionals - performers, choreographers, educators, studio owners - from all across the state. Participants discussed the status of dance in Maine and resolved to develop a plan to make dance more available in Maine schools.

Out of this Symposium emerged a group of professionals committed to developing dance opportunities for students in K-12 education. Dance Education in Maine Schools (DEMS) identified as its first task developing a curriculum guide for dance. The group (DEMS) has continued this work during the past three years. Often we were able to work steadily and with great focus. Equally as often our "paid" work as elementary school teachers, college faculty, arts administrators, or performers/choreographers took precedence, leaving work on the curriculum until "vacation." The Dance Curriculum Guide was developed in a collegial manner. We each had expertise in different areas which was drawn upon. Leadership changed hands as different strengths were needed.

The Maine Dance Curriculum Guide is a working document. We envision the Guide being used by any teacher wanting to initiate or expand the dance and movement offerings. Teachers in self-contained classrooms, and physical education, special education, music, art, dance, or theater classes will be able to use ideas gleaned from this document. The Dance Curriculum Guide can also be used as a sequential guide for developing a complete dance program throughout a student's K-12 school experience.

Special thanks to all students, colleagues, and other supporters whose ideas and encouragement went into making this Maine Dance Curriculum Guide possible.

Acknowledgments

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Preface - Maine Dance Heritage

Maine has a long history of dance in education. From the 19th century May Pole dances at normal schools to today's dances inspired by contemporary music with themes about drugs and alienation, dance continues to have a profound effect upon children in Maine.

Dance in education in Maine has many interweaving strands. As in other states throughout the country, dance in education began in the physical education programs of state and private colleges. Courses in rhythm, folk dance, square dance and social dance have existed since the 1880's. University and college drama and music programs have included dance events in the training of teachers for many years.

Dance in education has been offered through physical education, drama, and music programs; in individual classrooms; and, in the last ten years, through gifted and talented programs or through school-based programs organized by individuals or groups in the community. Examples of the latter can be found in Kingfield, Dover-Foxcroft, Dexter, Veazie, Kennebunk, Brunswick, and Augusta. Private dance studios throughout the state have provided instruction in modern dance, ballet, jazz, character dance, acrobatics, African dance, clogging and ballroom dance. Today, each dance form has produced offshoots emphasizing increasing specialization. A wide variety of dance instruction exists throughout the state of Maine. This opportunity for learning should be accessible to all children through public education.

Public agencies such as the Maine Arts Commission, the Arts in Education Program of the National Endowment for the Arts, The Maine Alliance of Arts Education, Very Special Arts Maine - Arts for All, and the New England Artists Training Program have provided financial support for the development of dance in education over the last 20 years.

Maine schools are ready for the development and inclusion of dance in the curriculum. The expression of a child's personal stories through movement and the resulting enhancement of self-esteem can be crucial to that child's development.

Introduction

Dance, like language, is found in all human societies. It is an essential component in the process of socialization in all cultures. By honoring personal expression through time and space, dance contributes to the sense of self like no other art form.

Everyone has the instrument of dance - one's own body. Dance education can enhance awareness of the body's physical development, increase recognition of one's place in the physical world, and heighten the sense of self.

The human body is the vehicle through which learning occurs. Body and mind are inseparable. In a safe environment, a child is free to discover and rediscover the self. The purpose of dance education is to build on the primitive body movements that begin at birth and to experiment with increasingly more complex interconnections of body and mind. Thus, life itself is enhanced by encouraging the physical, intellectual, and the resulting emotional development of the child.

Basic dance education plays an important role in this developmental process and should be provided to all children. Such a basic education should include opportunities in creative dance, improvisation, choreography, technique, social and contemporary forms and multi-cultural experiences.

The use of dance increases the understanding of one's own culture and other cultures of the world. The creativity and discipline of dance contribute to balanced development of the whole person.

Maine schools need dance instruction because:

1) dance is process-oriented
2) dance is a tool for self-discovery
3) dance provides teachers an opportunity to integrate academic subject matter into an active learning process
4) dance provides healthful, lifelong fitness activities
5) dance provides opportunity for creativity
6) dance provides opportunity for learning and success for kinesthetic learners
7) dance provides a means for social interaction

Pedagogy

Teaching is both art and science. Experience and interaction with students spawns a variety of effective teaching styles, but there are basic guidelines for effective teaching. For pre-service teachers, for experienced classroom teachers beginning to incorporate dance into an integrated curriculum, for the physical education teacher wanting to move from a teacher directed style to a more student-initiated teaching style or for an experienced dance teacher, teaching style is separate from lesson content.

After the theme of a lesson is selected, the teacher can choose how to present the lesson. In the initial stages of learning to teach, the teacher begins with ideas that she/he knows. If a teacher begins with locomotor movement (walk, run, skip, hop, jump, leap, gallop, slide), how does he/she proceed into that unknown territory of new ideas? Be courageous. Begin.

Select an idea or theme that is unfamiliar and define what that concept means. Use a dictionary for a base definition of the idea and let the idea start to grow in the imagination. Don't rule out anything at this important beginning point. Let the creative mind be open to new thoughts without censoring possibilities. When the lesson theme seems too full of possibilities, it is time to put the ideas into concrete form.

How to create a dance lesson:

1. Select a theme (suspension, for example).
2. Select a sub-theme that supports the theme (throwing and catching).
3. Decide if the class will be taught as individuals, duets, triads, small groups, or by dividing the class in half (individuals).
4. Determine the approximate length of the lesson (30 min.).
5. Determine the class formation (scattered throughout the teaching space in "self spaces").
6. Determine the "go/stop" signal (one drum beat means "go", two drum beats mean "stop").
7. Determine what "props" or manipulatives will be used (scarfs or balloons).
8. Determine class rules of behavior (people going backwards have the right-of-way)

How to execute a dance lesson plan

1. Enthusiastically, mysteriously, or secretively introduce lesson content to the class
2. Have the class walk and stop (use a drum or other instrument as a signal) in order to ascertain energy level and listening skills
3. Use more energetic locomotor movements, if desired, to release stored energy
4. Determine what level of noise is acceptable
5. Re-introduce the theme in a new way by asking questions or demonstrating the theme using silence
6. Encourage students to explore the lesson theme and problem-solve solutions
7. Scan the class to select movement behaviors that meet teacher expectations, remembering that teachers make decisions every 30 seconds.
8. Give specific feedback to students, remembering that the numbers and quality of feedback given by the teacher enhance student learning ("Mary, the drawn-in position of your arms on that turn is causing you to rotate quickly.")
11. Create a closing activity in which the lesson theme and sub-theme culminate in voluntary sharing or performance
12. Review and synthesize the major cognitive parts of the lesson by asking leading questions and bridging previous class material to upcoming class material. A seated circle for closing provides a quiet transition to the students' next class.

A teacher develops skills over time based on her/his unique talents. Perhaps providing a prop or manipulative for each child (a scarf or balloon, for example) would be a successful way to build on the lesson theme. Be mindful that pedagogical research states that active learning or "time on task" enhances student achievement (25 min. of dancing in a 30 min lesson). Continuing to learn to creatively arrange and re-arrange ideas that ignite student discovery is a worthy goal that benefits teacher as well as student.

Students with Special Needs

Each student, regardless of his/her special needs, deserves an opportunity to participate in the joys and challenges of using her/his body in a creative and expressive way. In other words, deserves an opportunity to dance. Each person is unique, with his/her own creative potential, own perceptive images and constructs, own experiences, and own particular path of development.

There is an inherent therapeutic effect in the creative dance experience. And, dance can be a tool for exploring the creative and imaginative potentials of all students. It is important to focus on the capabilities of each child as a thinking, feeling, creating individual who can enjoy dance both as an active participant and as an informed spectator. Adaptations to the needs of specific students permit teaching ideas through dance, and teaching dance to enhance the total development of each child.

The following are guidelines for including exceptional children in your program.

1. When students with a disability are mainstreamed into regular dance classes:
   a. dance educators are involved in placement decisions
   b. placement is determined primarily on the basis of dance achievement
   c. placement does not result in classes exceeding standard class size
   d. placement does not result in a disproportionate number of students with a disability in any class
   e. dance educators working with special education students have received in-service training in special education
   f. one-on-one support staff is available for the student, as needed
2. Dance instruction is provided in special education classes for those students with a disability who are not mainstreamed for dance.
3. Students with a disability are given the opportunity to participate in elective dance experiences.
4. Appropriate dance experiences are available for gifted students.

MAJOR PREMISES

Self-Awareness

To achieve the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

The body is capable of experiencing particular ways of moving dependent on joint action and skeletal/muscular structure. By discovering creative potential through combining movements, a student achieves personal and artistic growth. Learning this process involves creating movement patterns and performing combinations singly and with others. This, in turn, challenges the student's imagination, physical capabilities, and social development.

Further development of skills is based upon the understanding of principles of movement and kinesthetic awareness. Maturation of movement skills enables students to become competent in the process of applying meaningfully organized thoughts and feelings to movement communication. Development and maturation of movement skills also promote self-confidence.

Elements

The elements of time, space, and force must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary in order to communicate. Experience in locomotor and axial movement helps students to realize the potential of the human body. By discovering how movements can be combined, students can create patterns.

Manipulation of the elements of time, space, and energy alters movement and leads to greater knowledge about movement. Students come to understand that the development of a finely tuned instrument - the body - is necessary for effective communication. Synthesis of this knowledge provides the means for expression through dance.

Kinesthesis

The sensory modality of primary importance to movement is kinesthetics. This sense and related sensations of the skin and muscles help to clarify perceptions of body positions, directions, movements through space, speed, degrees of tension and relaxation and rhythm. Through the knowledge of kinesthetics, the student can move more accurately, and learn to direct and control movements. The student can discover, through movement, the general relationships of body parts, point angles, speed and degree of energy.

As a result of exploring postural, temporal, spatial, and quality relationships, the student comes to understand the potential for more coordinated and efficient movement. By applying knowledge about movement gained through sensing positions, speed, tension and relaxation, the student acquires a more advanced technique.

Further, kinesthetics encompasses laws of physics such as gravity, centrifugal force, torque, and balance as they apply directly to any moving body. Understanding these laws enables the developing dancer to perform with the greatest efficiency and economy of energy.

Dance Making (Creativity/Problem-Solving)

Problems confronting society can only be solved through constructive, creative thinking. Creating movement - experimentation, problem solving, improvisation, and composition - requires a student to make choices, discriminate, and form movements into phrases, studies and larger compositions. In a non-threatening environment, students experience movement for movement's sake, discovering that each movement problem has many solutions.

By manipulating movements the student begins to gain knowledge of the developmental process involved in creating a dance study. Understanding the principles of composition provides students with a framework in which the dance theme or idea is defined and developed. In turn, this may evolve into individual dance statements in original form. Creative thinking also helps students evaluate the development of individual and group efforts.

Multi-Cultural Awareness

Studying and participating in folk and ethnic dance and the classical dances of many cultures provides an opportunity to develop an interest in the student's own culture, as well as in the culture of others. Understanding and appreciation of other cultures is crucial to future human existence. Experiencing and performing in dances that originate in other cultures allows the performer to discover the cultural traditions of many peoples. This is physically, mentally and emotionally stimulating.

Increased experience can provide knowledge of the philosophical beliefs, social systems and movement norms of other cultures and establish a basis for comparing these with the student's own. Understanding and applying the knowledge of traditional dance styles encourages tolerance and positive relationships.

Audience Skills (Socialization)

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-

and-take required for the creative efforts of group composition. Movements created and performed by one person can stimulate the movement of others. Such experiences can help students learn to relate to one another. Dance provides an opportunity to discover information about other people.

When a dance is created or performed, the student comes to know that every person involved is important to the success of that performance. Understanding how to create and perform a dance requires initiative, cooperation and sensitivity to others.

To be successful, a total dance production requires the knowledgeable application of contributions from and the cooperation of choreographers, performers, accompanists, set designers, lighting designers, stage crew, directors, producers, program and costume designers, publicity directors and ticket sellers. Participants in dance productions have an opportunity to learn and practice respect toward each person involved.

Aesthetics and Appreciation

Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory and aesthetic experience, exclusive of a utilitarian goal. Learning movement in an open creative environment provides joyful aesthetic experiences. Knowledge of and participation in all of the arts increases the individual's degree of perception and understanding of aesthetic elements and enhances the quality of dance experience. Further, relating the dance to other art forms facilitates critical evaluation of dance works.

Though becoming a professional dancer will be the goal of only a few, performing dance offers every individual the opportunity to better understand dance performance when it is viewed. Educated dance audiences are important for the perpetuation and appreciation of the arts in our society. Viewing the works of great dance artists, in turn, gives understanding and enriches dance education. Appreciation is gained through sharing informal performances with peers and observing a variety of dance forms and activities.

Developing dance evaluation skills enables the student to know his/her own performance capabilities and to appreciate the performances of others. Giving positive, corrective feedback helps the choreographer improve creative skills. Appreciation of the rigorous discipline needed to plan and implement a formal dance program involves synthesizing knowledge of choreography, performance and other aspects of dance production.

Evaluation

A student's development in dance occurs along a continuum, and, as such, should be observed over a period of time. This is particularly important since a student learns at varied rates at any given time on this journey.

Observation and evaluation of a student's progress can be made both subjectively and objectively. Evaluation should be based upon the student's individual growth and development and should pertain to the level of skill, conceptual understanding, and the individual's ability to formalize his/her expression through dance.

There are two broad categories that can be used to identify and evaluate a student's development process: her/his ability to create movement themes, phrases, or dances and present them to express ideas, emotions, and moods; his/her ability to respond to the expressive movement of others.

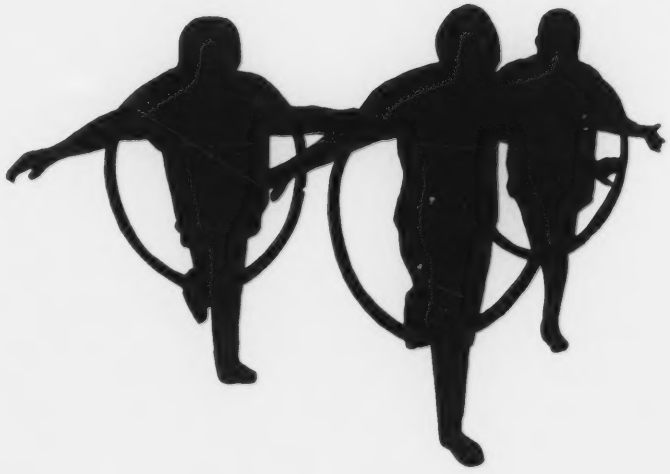
Observation of the student's ability to create and express her/his self through movement/dance can be viewed in relation to: his/her selection of appropriate movements that have personal meaning; variety, development, and relationship of movements in a logical manner; construction of coherent movement phrases; outward expression of personal experience/feelings through unique and original movement phrases; demonstration of technical skill in the execution of movement; ability to move/dance with purpose, care, and concentration.

Indicators of the student's progress in responding to dance are the student's ability to: carefully observe movement, remember it, and recreate it either physically or verbally; describe similarities and differences among movements, phrases or dances in terms of the actual movement and its meaning or context; discern a movement/dance into its structure of phrases, sections, and complete dances, as well as into its sequence containing a beginning, middle, and end; recognize a variety of dance styles and their cultural or personal characteristics; respond to a dance performance by stating preferences, describing reactions, and explaining opinions or judgments.

Many methods or tools may be used by the teacher or student for assessing the student's progress in dance. Some examples are: observation by self, peers, teacher; discussions; creation of dance phrases or a complete dance as a solution to movement problems; informal or formal performances; use of videotaping for viewing, responding to, and evaluating during the creative process or at a later time; tests, quizzes, research reports on aspects of dance.

Adapted from the Visual and Performing Arts Framework for California Public Schools, K-12, 1989.

Scope and Sequence



Teaching situations in Maine vary greatly. Depending upon the philosophy of the individual school or agency, the responsibility to teach dance may not fall with a dance specialist, but rather with a physical educator, music educator, classroom teacher, recreation specialist, or occupational therapist. Students may experience dance education daily, weekly, monthly, or less. Therefore, it did not make sense to arbitrarily sequence dance education skills into a traditional K to 12 grid.

This Scope and Sequence chart is designed to be developmental in nature, and flexible enough to meet the needs of a variety of teaching situations. Whether dance is first taught in kindergarten, grade 4 or grade 10, start at Level I and move to Level II and beyond as you feel comfortable.

Cognitive & Motor	Space		
Discovering / Level I	**Kinesphere Directions** Forward Backward Up Down **Patterns** In the air Floor General & personal Space	**Shape and Pathway** Symmetry / Asymmetry Straight line Curved line Circle Figure 8 Square Triangle	**Extension / Reach Space** Near to Middle Far from **Levels** Low Medium High
Experimenting / Level II	**Kinesphere Directions** Diagonal **Patterns** Air Floor **Levels** High Medium Low	**Vertical** **Horizontal** **Directional Facing** **Focus** **Range** Small Large **Parallel / Mirroring** **Design** Negative Space Positive Space	**Pathways** Serpentine Straight Spiraling Geometric **Contraction** **Expansion** **Reach Space** Near Middle Far
Knowing / Level III	**Design for Small Groups** **Mass** **Volume** **Planes** Vertical Horizontal Sagittal **Design** Parallel Movement Contrasting Movement	**Direct / Indirect** **Angular** **Shape (Laban Movement Analysis)** Shape Flow Directional Spokelike Arclike Shaping / Carving	
Understanding / Level IV	**Stage Directions** Upstage Downstage Stage Right Stage Left Center Stage **Stage Design**		
Synthesizing / Level V	**Use of Performing Space** Traditional Non-traditional Environmental Site Specific		

Time

Slow / Fast
Gradual / Sudden
Short / Long
Accent
Rhythmic Patterns
Children's names
Simple poems & songs

Meter
4 / 4
2 / 4
Listening / Sensing Internal Sounds

Beat / Pulse
Tempo (speed)
Measure (meter)
Rhythm
Phrase
Duration
Non-meter
Breath
Emotional
Pattern

Rest, Pauses, Stillness
Locomotor Patterns from Rhythmic Patterns
Meter
3 / 4
Experiments with Instruments

Anacrusis
Rhythms
Complex
Polyrhythms
Syncopation
Accelaration
Deceleration
Meter
6 / 8

Instrumentation to Accompany Student's Own Movement (or that of another)
Body and Vocal / Mouth Sounds to Accompany Student's Own Movement (or that of another)

Accompanying Others with Percussion and Vocal Sound
Meter
5 / 4

Occupational Rhythms and Phrasing
Decreasing Meter

Dance Accompaniment
Playing Instruments
Composing Accompaniment
Editing Tapes
Voice / Mouth / Body sounds
Spoken Text
Selection of Sounds for Live Accompaniment

Meter
Combining Meters

Force / Energy

Light / Strong
Swinging / Shaking
Sharp / Fluid
Soft / Hard
Still / Active
Resting / Moving
Sustained
Percussive
Vibratory
Collapsing

Abrupt
Percussive / Explosive / Suspension
Sustained
Pendular
Collapsing
Vibratory

Weight Effort (Laban)
Touch
Firm
Delicate
Time Effort (Laban)
Sustained
Sudden

Suspension
Tension / Relaxation
Projection of Movement
Flow Effort (Laban)
Bound
Free
Space Effort (Laban)
Indirect (flexible)
Direct

Dynamics
Ballistics
Vibration
Thrusting / Slashing
Floating / Gliding
Wringing / Pressing
Flicking / Dabbing

Dynamics of Balance
Vibration
Successive
Simultaneous
Upper Body
Lower Body
Dislocations

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Form	Performance Skills	Creative Process
Improvisation **Repetition** **Variety** **Patterning** **Simple Dance Forms** **Beginning, Middle, End**	**Concentrating** **Working Cooperatively with Others** **Stage Directions** Upstage Downstage Stage Right Stage Left Center Stage Wings **Acknowledging Audience Response** Bowing	**Play** **Exploration** **Imaging**
Pantomime **Types of Movement** Unison Lead / Follow Sequential Antiphonal **Mirroring** **Phrase Development** **Dance Forms**	**Directional Facings in Relation to Sight-lines of Audience** **Affirming Internal Movement Sense** **Use of Performance Space** Traditional Non-traditional Environmental Site Specific	**Play** **Exploration** **Problem Solving** **Improvisation** **Manipulation** **Movement Combinations** **Experiments with Props, Costumes, Location**
Choreography **Movement Theme** **Sequence** **Transition** **Phrase** **Contrast** **Manipulation** **Abstraction**	**Focus in Relation to Audience** **Cueing** **Presentation** **Personal Warm-up / Cool-down** **Facial Expressions** **Maintaining High Energy Levels** **Use of Performance Space** Traditional Non-traditional Environmental Site Specific	**Phrases Which Express** Ideas Feelings Emotions **Phrase Variation by Changing Elements of** Time Space Energy Flow
Harmony / Balance **Climax** **Musical Forms** AB ABA Round Rondo Canon Theme / Variation / Fugue	**Projecting** **Managing Practice / Rehearsal Time** **Experiments with Make-up / Lights**	**Short Dances** **Abstract** **Literal** **Narrative** **Choreography** **Use of Props and Costumes** **Unique Locations** **Original Combinations** **Solo / Duet / Group** **Improvisational Performances**
Random **Organic** **Rhapsodic** **Style** **Complementary Movement** **Juxtaposition** **Retrograde**	**Acknowledging Audience Response** Maintaining Mood Interactive with Audience **Using Facial Expressions and Gestures** **Variety of Energy Levels** **Ensemble Work** **Characterization Appropriate for Solo / Duet / Group**	**Longer Dances of Greater Depth** **Different Accompaniments for Same Dance** **Various Costumes / Same Dance** **Performances**

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Dance Heritage	Dance Appreciation	Cognitive & Motor
Singing Games **Films / Videotapes** **Slides** **Books** **Performances** **Variety of Visual Aides** **Simple and Ethnic Dances** With Background Information Contemporary Trends	**General Response to Others Dancing** Facial Expressions Applause Attentiveness **Recognizing Shape / Pathways** **Talk with Performers and Choreographers**	***Discovering / Level I***
Simple and Ethnic Dances with Background Information **Experiments with Dance Styles and Techniques** **Contemporary Trends**	**Attend Dance Performances** **Verbal Feedback in Response to Dance Performance** Stress the Positive Suggest how to Improve Discuss Responses to Dance Presentation **Try Out Dance Phrases** **Visual Media** (slides, videos, photographs)	***Experimenting / Level II***
Complex Folk and Ethnic Dances with Background Information Religious / Ceremonial Dance Lineage Based Dance Historical Dance *Preclassical* *Social* *Regional — U. S. and International*	**Attend Dance Performances** **Write and Discuss Views** **Discuss Reviews of Professional Dance Companies** **Visual Media**	***Knowing / Level III***
Major Contributions to Dance Related to Divergent Cultures Ballet Modern / Post Modern Tap / Jazz Pop Culture World Dance	**Reading Lists** **Discussions** **Attendance at Dance Concerts** **Interview Choreographers / Performers** **Visual Media**	***Understanding / Level IV***
Contemporary Trends Dancers / Choreographers **Dance Ethnology**	**Attendance at Dance Concerts** **Written / Oral Critique of Performance** **Visual Media**	***Synthesizing / Level V***

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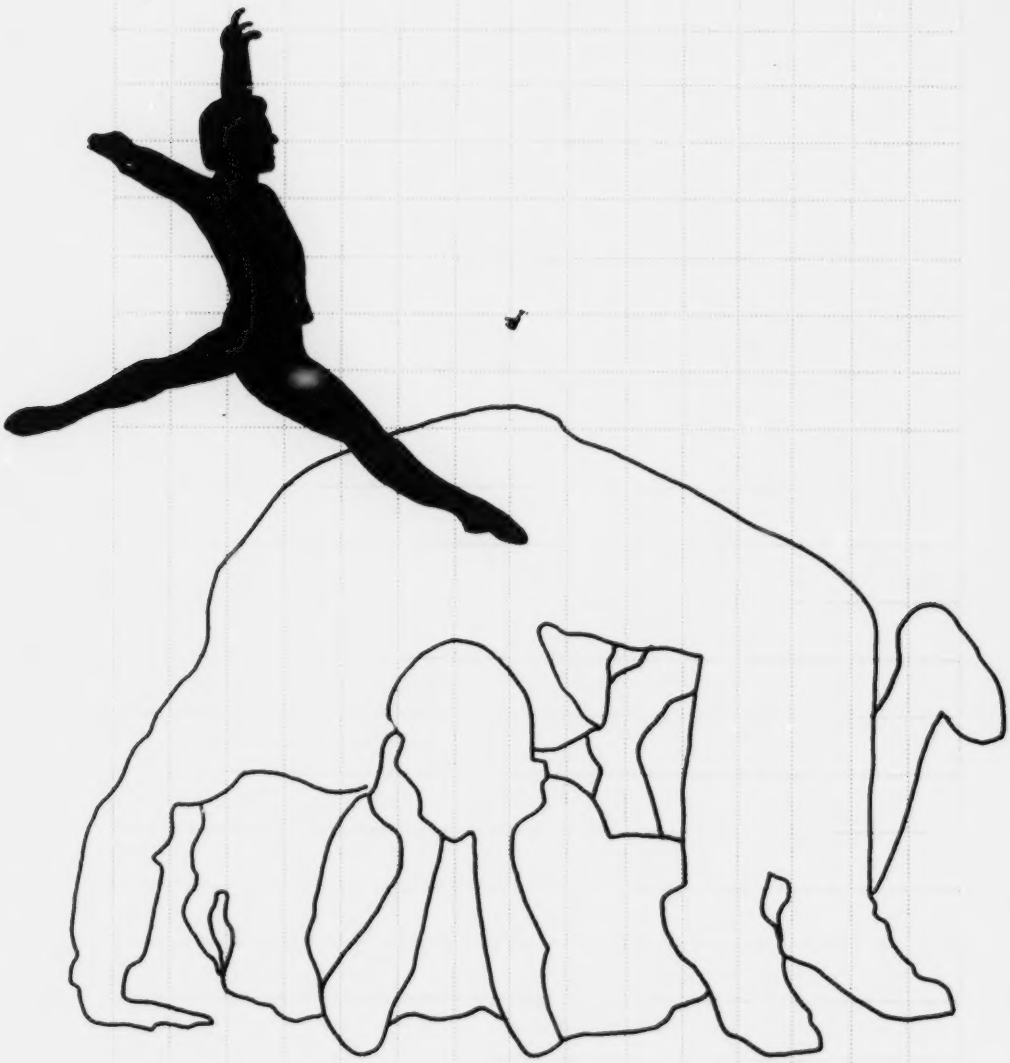


Appendix A
Glossary of Terms

Accent Emphasis or stress on a movement or part of a movement.

Active learning time The physical participation time of a mover in a class pursuing an assigned learning task.

Aesthetics The study or philosophy of art and beauty.

Anacrusis The "&" count before the down beat in a musical phrase.

Antiphonal Sung or chanted in responsive, alternating parts; call and response.

Attention Close or careful observation of, or concentration on an event or object.

Asymmetrical An unbalanced proportion in the design.

Axial movement Non-locomotor movement occurring above a stationary base; involving the spine.

Ballistic Bouncy or explosive rather than static.

Beat Regularly spaced pulse.

Canon A form that is characterized by the overlapping of the theme, as in a round.

Choreography The art of planning and arranging dance movements into a meaningful whole; the process of building a composition; a finished dance piece.

Cueing Ready, set, go signal; preparation to begin.

Dimension Size of movement or space.

Direction Forward, backward, sideways, circular, diagonal, serpentine.

Dislocations Movement which changes planes; use of upper and lower body in different planes during a singular movement sequence.

Duple meter The alternation of one strong and one weak beat.

Duration Length of the movement in relation to the pulse.

Dynamics Shadings in the amount of energy, intensity, or power; subtle variations in the treatment of movement contrasts.

Elevation A movement that lifts the body or any of its parts into the air.

Energy The force or power needed to produce and/or manipulate a movement.

Extension An elongation or lengthening of the body or any of its parts.

Feedback The return of information about the results of an action or process.

Flexion A bending movement, the opposite of extension.

Focus Conscious attention toward a certain point; with eyes, body parts, or the direction in which the whole body faces.

Form Overall plan for the arrangement of movement/dance.

Improvisation Spontaneous movement created in immediate response to a stimulus or a direction.

Interactive Providing opportunities for actions with and between groups.

Inventive Giving suggestions and allowing for creativity and improvisation.

Kinesphere Laban's term for self space; 360 degrees surrounding the body, outer edges determined by how far you can reach.

Kinetics Study of movement.

Kinesthetic Sense Body movement and awareness, muscle memory.

Level The altitude of a movement in relation to its distance from the floor.

Locomotor movement Movement that travels from one place to another.

Appendix A

Meter The grouping of beats by measure.

Modality Intervention technique.

Off-task behavior Behavior unrelated to the task at hand.

Pathway The floor pattern of movements.

Percussive Sharp, explosive movement (or sound) in which the impetus is quickly checked.

Perception Insight, intuition or knowledge gained through any of the senses.

Phrase The development of a motif into a longer statement that comes to a temporary or permanent finish. A unit which, combined with others of similar or related nature, can form a section or a complete composition.

Placement A balanced alignment of the body, hips level, rib cage lifted, shoulders relaxed downward, spine extended, neck long, feet solidly planted.

Presentation To show, display, offer ideas and skills with courage and confidence

Problem solving Resolving uncertainties or difficult questions and situations.

Production The overall performance and all the technical skills required for staging.

Qualities The manner in which energy is applied, continued, or arrested. Specific movement qualities are vibratory, sustained, percussive, suspended, swinging.

Repetition That which repeats in order.

Rhapsodic Free, irregular form suggesting improvisation.

Rhythm Symmetrical groupings formed by the regular recurrence of heavy and light accents.

Rondo A form that is characterized by three or more themes with an alternating return to the main theme.

Sensory input Receiving material to be learned through sensory organs of the body such as eyes, skin, ears, etc.

Sensorimotor skills Skills performed automatically such as walking, running.

Shape Outline of the body in a given position.

Stage directions

Downstage - the area of the stage nearest the audience.
Upstage - the area of the stage farthest from the audience.
Stage right - as the dancer faces the audience, the area of the stage to the dancer's right.
Stage left - as the dancer faces the audience, the area of the stage to the dancer's left.

Step A transfer of weight from one foot to the other; also, a short segment of a longer combination.

Style A distinctive or characteristic manner of expressing an idea; a personal mode of performing.

Suspended A type of movement that creates the effect of defying gravity.

Sustained A steady and continuous type of movement, marked by a constant amount of force.

Swinging A type of movement which is pendular and somewhat natural

Symmetrical A balanced, even design; an even correspondence of design, space, rhythm, or position of the body.

Syncopation Beginning on an unaccented beat and continuing through the next accent.

Tempo The rate of speed.

Temporal Transitory or temporary.

Technique The study of the skills needed to perform a particular form of dance.

Appendix A

Tension Mental, physical or emotional stress or tightness.

Theme and Variations The introduction of an initial statement in dance or music that is followed by two or more variations of the original theme.

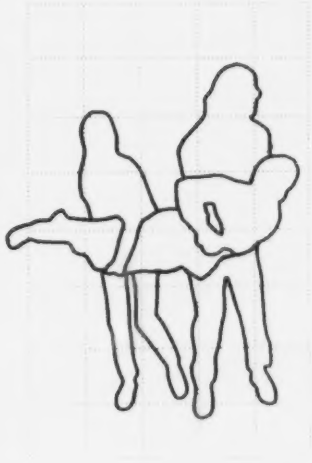
Torque Twist of body or body part; force or combination of forces that tend to produce a twisting or rotated motion.

Transition A movement or movement sequence that forms a connecting link between parts of a composition.

Triple meter One strong beat followed by two weak beats.

Unison Two or more people performing the same movement at the same time.

Vibratory movement Small, quick, repetitive movements usually isolated in one body part; a shaking, tremulous type of movement.



Appendix B

How to Establish Your School Dance Program

The following pages are worksheets to help you establish your school's K-12 classroom dance program, and to assist in creating a plan for further development. The following categories are included: room qualifications, instructional materials, equipment, instruments, budget support, schedule support, and student-teacher ratio. As with the curriculum, these guidelines are designed to allow for circumstances that exist in any particular teaching situation.

Room Specifications

The physical space in which a class meets affects a program's possibilities and successes. Many schools provide a separate classroom for physical education and dance education, but such facilities vary greatly. Following is a list of criteria for an optimal teaching environment.

_____ for physical education/dance use only
_____ separate from performance space
_____ meets minimum state per-student space standards for active, movement education
_____ acoustically appropriate for verbal instruction
_____ appropriate flooring for movement activities
_____ shelving and cabinet storage available
_____ adequate lighting, ventilation and heating
_____ silent lighting, ventilation and heating
_____ suitable multiple-grounded electrical outlets
_____ lockable storage space for equipment
_____ sink/water supply readily available

Instructional Materials

A quality dance program should be supported by a balanced variety of resource and reference materials.

_____ a variety of resource dance charts
_____ a variety of current dance reference materials for students
_____ a variety of current dance reference materials for instructor
_____ a basic recordings library (cassettes,CD's, and/or records)
_____ an ongoing, expanding recordings library
_____ a variety of current, quality video instructional materials
_____ standard classroom materials (pencils, paper, folders)

_____ hands-on activity materials (worksheets, manipulatives)
_____ a variety of musical instruments (drums, rattles, chimes)

Equipment

Certain basic equipment is essential to a quality dance program; a wide range of equipment enables program growth and enrichment. Following is a list of equipment often used in quality dance programs. (Note: If your school uses the "traveling" dance specialist, consider the quality portable equivalents for the equipment below and realistic transportation for them from class to class and/or school to school.)

_____ classroom size chalkboard(s)
_____ classroom size bulletin board(s)
_____ lockable file space for program materials
_____ variable speed record player
_____ cassette tape player/recorder and/or CD player
_____ basic stereo sound system (receiver, turntable, speakers)
_____ complete stereo system (cassette/dbl cassette, CD, microphone)
_____ overhead projector readily available
_____ projection screen
_____ video cassette recorder and monitor readily available
_____ video cassette recorder and monitor based in room
_____ video camera equipment available
_____ video camera equipment based in room
_____ mirrors (wall or free standing)
_____ ballet barres (attached to wall or free-standing)

Instruments

The dance classroom needs a variety of musical instruments and other sound-producing materials. Specific needs vary with each teacher and program. Below are examples of instruments for optimal teaching situations.

_____ a variety of instruments and sound-makers
_____ both traditional and non-traditional sound producing materials
_____ an age-appropriate balance of the following types:

rhythm sticks
percussion instruments
xylophone-type instruments
keyboards
string instruments (traditional and non-traditional)
non-traditional (kazoos, environmental, found, etc.)

Budget Support

Regardless of curriculum or instructor strength, a quality dance program requires a supporting budget to sustain and encourage growth. The budget must include funding for the following:

_____ Ongoing repair and maintenance
_____ Updating materials
_____ Replacement of worn materials
_____ Expansion of instructional resources
_____ Expansion of dance and reference libraries
_____ Visiting artists
_____ Professional development for instructor(s)

Schedule Support

An integral part of a strong dance program is class scheduling. Following are recommendations for optimal scheduling of dance movement instruction for various developmental levels.

Pre K - Grade 1: 1/2 hour, 3-5 times per week
Grades 2 - 5: 50 minutes, 3-5 times per week
Grades 6 -12: 75 minutes, 3-5 times per week

Student-teacher Ratio

State suggested guidelines for student-teacher ratio are:

Kindergarten	20:1
Grades 1-6	24:1
Grades 7-12	28:1

The average, though not optimal, total student load for education specialists is 800:1.

Education research indicates that personalized teaching with strong follow-up enhances learning. The total student load has a direct impact on a teacher's ability to teach effectively. The overall student load should allow for adequate preparation and instructional time, plus time to work with individuals outside of class, as needed.

Appendix C
Complimentary Movement Disciplines

In recent years several distinct body therapies and disciplines have been advanced. They explore the relationship between mind and body, using the consciousness to affect movement. Many body therapies focus particular attention to visualizing or imaging movement as a precursor to executing a movement.

Body therapies offer new information for re-educating, retraining, rehabilitating and for enhancing performance. These have been developed both inside and outside the dance community. Many have been integrated into dance training to build strength, prevent injury, and enhance movement and energy efficiency.

Following are brief descriptions of body therapies that have a particular impact on the development of dance education. The list is not intended to be exhaustive but, rather, to show the breadth of topics that effect and are effected by dance education.

Alexander Technique

Developed by the actor, Frederick Alexander, this technique pays particular attention to the use of the head and neck in relation to the total body. Practice of mental and physical exercises allows a person to inhibit habitual misuse of the body and inefficient movement patterns. A major premise is that since major sensory organs are located in the head, one can change one's perceptions of the self and the environment by changing the orientation of the head and neck.

Pilates Method

Developed by Joseph Pilates in the early 1900's to lengthen, strengthen and rehabilitate muscles, this method involves a series of exercises that use moving weights, pulleys, and springs. Strength and stamina are gained through repetitions of the exercise rather than through the amount of weight or resistance used.

Feldenkrais Method

Developed by physicist, Moshe Feldenkrais, this is a method of re-educating the body. Particular attention is paid to breathing patterns, coordination of the eyes with head and neck movements, early developmental patterns of mobility, and spinal articulation. The role of attention in learning is stressed with the student/ client learning to focus attention on the smallest signals of bodily change.

Bartenieff Fundamentals

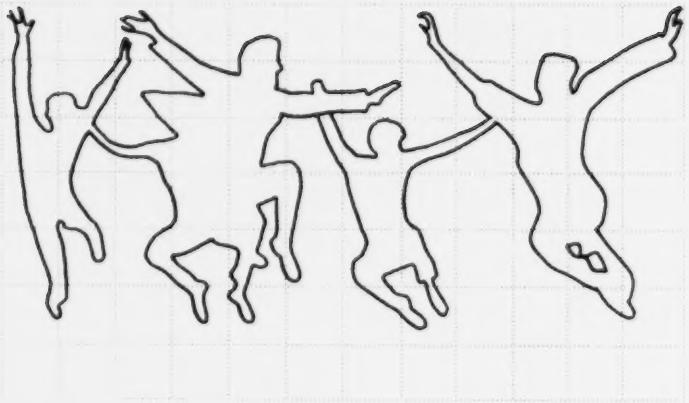
Developed by Imgard Bartenieff, a student of Rudolph von Laban, this method employs an evolving series of movement sequences that mobilize the body efficiently. Emphasis is on connecting muscular sensations with the quality of movement, which allows for personal insights and more fluent, efficient movement patterns.

Body-Mind Centering

Developed by Bonnie Bainbridge Cohen, this approach to movement re-education involves use of all the major body systems including, the skeletal-muscular system, endocrine/organ system, skin, somatic nervous system, fluid system, and autonomic nervous system. It is an experiential study based on anatomical, physiological, psychological and developmental movement principles.

Laban Movement Analysis

Pioneered by Rudolph von Laban, this is a system of movement description that captures subtle qualitative changes. Movement is observed in terms of how the body, space, shape, and dynamics are used. An understanding of how the use of gravity, effective weight shift, and intention effect movement is primary in this analysis.



Appendix D
Resource List

Recordings

Recorded music and sounds can be used creatively to stimulate movement responses and to accompany dance activities. In addition to the resources listed below, teachers can make use of sound tracks for films such as *The Little Mermaid, Aladdin, Beauty and the Beast,* and *The Lion King* and stage productions such as *The Wiz, Cabaret, Cats, West Side Story, Guys and Dolls, Porgy and Bess, Phantom of the Opera,* and others. Musical collections of composers such as Bach, Handel, Vivaldi, Hayden, Mozart, Beethoven, Stravinsky, Mousorgsky, Bartok, Orff, Cage, Glass, and Lennon and McCartney may be used as well.

Earth Tribe Rhythms, *A Total Drum Experience*. Brent Lewis Productions (ASCAP), Ikuma Records. Polyrhythm selections from a variety of cultures.

Gardiner, Kay. Urana Records CWWE80. Distributed by Ladyslipper, Inc. *Emerging. Moon Circles. Rainbow Path.* Healing music suited to subtle activities.

Improvisations for Modern Dance. Sarah Malamente, GB599. Short selections for exercises, locomotor activities, and improvisations.

Jazz from Dixie. Featuring Rampart Street Six. Kimbo. USA Records, LP 1099. Contents are rhythmic exercises and dynamic movement music.

Jensen, Evelyn O., and Betty Toman. *Dance Studies*. Iowa State University, Ames, IA; Y-71971. This record is recommended for classes in beginning technique.

Joplin, Scott. *Piano Rags*. Volume 2. Nonesuch Records, 71264. Stereo. Variety of tempos, steady rhythms. Good for technique exercies and composition.

Keig, Betty, and Madelin S. Nixon. *Modern Dance*. Educational Activities, Inc. LP503. Intended as a guide for the imagination and not as a set of rules to be followed, this record provides suggestions for less experienced teachers. It is designed to stimulate creative teaching and conveys a wide range of feelings, from light and delicate to strong and dynamic. Music for composition is included.

Klemmer, John. *Barefoot Ballet*. ABC Records, 950. Variety of selections for modern ballet exercises.

Let There Be Drums and *Quite a Beat*. Imperial Records, 5775. Variety of rhythms, mostly driving and steady.

MacAuslan, Janna and Kristan Aspen. *Musica Femina*. Flute-guitar duo presenting both classical and contemporary works by women composers.

Mahler, Roni. *Ballet Class*. Statler Records; preballet, 1032; beginners, 1033; intermediate, 1034. Music for technique exercises and longer combinations.

Mann, Herbie. *Mississippi Gambler*. Atlantic Records, SD 1610. Classical jazz selections.

Modern Interpretive. *Birth of the Beat* and *Drums Are My Beat*. Imperial, 5809. Good for technique exercises and locomotor activities.

Modern Jazz Exercise Movements. London and Harris, LP3030. Strong and steady rhythmic music for standing isolations and locomotor exercises.

Montego, Joe. *Afro Rhythms*. Kimbo, LP6060. African rhythms for a variety of dance movement activities.

Pachelbel, Johann. *Canon in D.* Lyrical Baroque music.

Stewart, Michael, and the Sandpipers. *Turkey in the Straw.* Golden Records, FF1033B. Country dance music, good for square dances.

Stone, Art. *Jazz Class.* Statler, 1057 and 1058. Music for standing exercises, locomotor activities, and combinations.

Strahlendorf, Mary Joyce. *African Heritage Dances.* Activity Record, AR36. Traditional African dance music.

Stravinsky, Igor. *The Rite of Spring.* RCA Victor, LM 2085. Powerful, dissonant orchestral music.

Tchaikovsky, Peter Ilyich. *Swan Lake.* RCA, LM 1003. Grand orchesiral music which includes a variety of moods and tempos.

Weather Report. Columbia Records/Stereo. C30661. Driving rock and roll music, dissonant.

Weisberg, Tim. *Listen to the City.* A & M Records, SP 4545. Lyric, contemporary rock music.

Williams, John. *Virtuoso Guitar Music.* Columbia, ML 6096. Selections of classical guitar music.

Winston, George. *December.* Windham Hill. CTC-1025. New age renditions of popular tunes plus original lyrical piano music. There are other recordings for other seasons.

Winter, Paul, and the Winter Consort. *Icarus.* Epic Records, KE31643. New age jazz. Light and lyrical.

Winter, Paul, and the Winter Consort. *Earthbeat.* Living Music Records, Inc., LC0015. New age jazz with Russian folk singers.

Wonder, Stevie. *Songs in the Key of Life.* TAMLA, T13-34C2. Two album set of history of African American experience through songs of Stevie Wonder.

Wonder, Stevie. *Journey Through the Secret Life of Plants.* Motown Record Corp., TAMLA TB-37102. Interpretation of life cycles of various plants. Primarily instrumental music. Two album set. (Video by the same name is on Infinite Enterprises Film, distributed by Paramount Pictures)

Recordings for Elementary Students

Anderson, Leroy. *Fiddle, Faddle.* RCA, LSC-2638. Popular arrangements by Leroy Anderson, such as "Syncopated Clock" and "Plink, Plank, Plunk," are featured.

Bartok, Bela. *Bela Bartok.* Phillips, SAL 6500-013. This recording features piano music with excerpts from "Mikrokosmos," "Out of Doors," and "Sonatina." It includes short pieces that can be used for movement exploration.

Chappell, Jim. *Nightsongs and Lullabies.* Lyrical piano medleys.

Charette, Rick. *Alligator in the Elevator, Bubble Gum.* Clever, topical children's songs in a variety of rhythms, tempos, and musical styles.

Dance Craze. Capitol, EAP 1-927. This record features the Bunny Hop, Charleston, Hokey Pokey, and Creep.

Debussy, Claude. *Children's Corner Suite.* Columbia, MS-6567. This suite comprises six piano pieces with a variety of rhythmic and melodic qualities.

The Electronic Record for Children. Dimension Five Records. Such selections as "Upside Down" and "Spiders" could be useful for creative movement experience.

Fitzgerald, Scott. *Thunder Drums.* Nature Recordings Reference Series. A combination of African and Native American music integrated with various sounds from nature. Driving rhythms with surprising serenity.

For Our Children. Benefit for the Pediatric AIDS Foundation contains children's music, traditional and new, by many musical stars including Ziggy Marley, Bob Dylan, Sting, Paul McCartney, Little Richard, Bruce Springsteen, Bette Midler, Elton John, James Taylor, Carole King, Pat Benatar, Paula Abdul, Jackson Browne, Barbara Streisand, and more. Variety of styles and moods.

Four Swinging Seasons. Capitol International, SP-10547. Useful for upper grades and particularly for rhythmic studies, this recording includes blues, pop, rock, folk, and bossa nova, as well as a jazz version of Vivaldi music.

Greig, Edvard. *Peer Gynt Suite.* Norwegian symphonic music.

Greenidge, Robert and Michael Utley. *Mad Music.* MCA Master Series, MCAC-5695. Contemporary steel drum music with strong tempo; very energetic.

King, Carole. *Really Rosie.* Epic Records/CBS Inc. PET 34955. Lyrics by Maurice Sendak. This piece is from her Broadway musical of the same name. The entire cast is children. The story is created from several of Maurice Sendak's books including *One Was Johnny, Alligators All Around, Pierre, Chicken Soup With Rice.*

Lewis, Brent. *Earth Tribe Rhythms.* Ikauma Records, COM-3300. Polyrhythm selections from a variety of cultures.

Listen and Move Series. McDonald and Evens, Ltd.,8 John Street, London WC1, England. Four Green-Label records offer percussion rhythms, piano music, and the Laban approach to movement.

Lober, Alan. *The Lotus Place.* MGM Records Division, V6-8711. Sitar orchestration of popular songs, unusual sounds, and dramatic ideas are highlights of this recording.

Miller, Freda. *Music for Rhythms and Dance.* Vol. 4. Records for Dance. Former accompanist and composer for Hanya Holm, the late Freda Miller wrote these compositions for basic and dramatic movement. Includes movement suggestions.

Moog: The Electric Eclectics of Dick Hyman. Command Records, 938S. The unusual tonal and rhythmic effects produced by the Moog Synthesizer can be interesting and have humorous potential.

Mosaique. Gipsy Kings. Energetic Latin vocals and guitar music that invite movement.

Mousorgsky, Modeste. *Night on Bald Mountain.* Grand, boisterous, and tempestuous orchestral music.

Music of Edgar Varese. Columbia, MS-6146. The complexity of sound and rhythmic variations make this recording suitable for upper elementary grades. Selections using wind, brass, and unusual percussion instruments are long.

Music from the television series *Northern Exposure,* MCA, MCAD-10685. Calypso style music, variety of sounds, rhythmically interesting.

Music Today. Angel Records, S-36558. New music from England, including the multi-faceted "Collages."

Narada. *A Childhood Remembered.* New Age lyrical collection of diverse musical offerings.

Noble, Mike. *Color Me Green.* WCSH-TV, Portland, ME. Songs about ecological responsibility.

Palmer, Hap. *Moving and Pretend.* Educational Activities, Inc., AR 563. Pre-school and early elementary action songs.

Perrey-Kingsley. *Future Created.* Vanguard Records, VRS-9222. The short selections with an obvious beat could be used for humorous movement explorations which change body shapes and use isolated body parts.

Pop Corn by Hot Butter. Musicor, MS-3242. The 11 selections played on the Moog Synthesizer and other instruments include recognizable melodies from contemporary music.

Prokofiev, Sergi. *Peter & the Wolf.* Imaginative introduction to individual musical instruments.

Saint-Saens, Camille. *Carnival of the Animals.* Columbia, MS-6368. Music in this piece suggests lions, chickens, donkeys, turtles, elephants, and more.

Space Songs. Motivation Records, Division of Argosy Music Corporation, MR-03312. This singing science record for elementary level provides an opportunity to integrate science and dance.

Switched on Bach. Columbia, MS-7194. Featured are Bach selections played on the Moog Synthesizer. Music provides curious contrasts that could stimulate locomotor responses.

Tchaikovsky, Peter Ilyich. *The Nutcracker.* Well known seasonal orchestral music with a variety of thematic material.

The Way Out Record. Dimension 5 Records, D-131. The side without narration is recommended for dance classes; it provides unusual sounds and electronic effects.

Recordings for Secondary Students

Basic Dance Tempos. Educational Activites, Inc., LP501-A. Selections emphasizing speed.

Beall, Bradshaw. *Music for Modern Dance.* Kimbo, LP6090. Simple piano and percussion selections.

Chant. Angel Records, CDC 7243 5 55138 2 3. Gregorian chants.

Christmas with the Chipmunks. Liberty Records, Los Angeles, CA; LST 7256. Humorous, seasonal music.

Dance Class with Peter Gennaro. Kimbo, LP9065. Traditional jazz dance music.

Eaton, John. *Electro Vibrations.* Decca Records, MCA Inc., New York, NY; DL710165. This can be used for improvisation.

Floaters. ABC Records, AB1030. Music for rhythms and dance.

Green Onions and Behave Yourself. Staz, S127. This can be used as a basis for composition.

Jones, Peter. *Music for Movement I, II, III, IV.* Four volums covering rhythms using a wide variety of instruments and musical styles.

Katsh, S. and Merie Fishman. *The Music Within You.* ISBN 0-671-55554-5. Rhythms connected to body systems.

Lewis, Brent. *Earth Tribe Rhythms, Rhythm Hunter, The Primitive Truth.* Multi-ethnic rhythmic studies.

Listen, Move and Dance. Volume 1. Capitol Records, H-21006. This record is recommended for creative projects with middle school and high school students.

Maxiplay Pops. *Victory at Sea.* MCX 8001. Dissonant and booming orchestral music.

Miller, Freda. *Music for Rhythms and Dance.* Three albums in this series provide a variety of music for different uses. Album 2 includes a technique study, "The Fable of the Donkey," which can be used as a finishing project, and "Dance Project," which could be a concert piece for individuals or a group. Album 3 includes studies for composition at all levels and can aid technique development and understanding of tempo and variations. Album 4 offers music for rhythms and dance and two scenes for creative and dramatic presention.

Orff, Carl. *Carmina Burana.* Texturally rich vocal and orchestral work.

Paynter, John. *Hear and Now-An Introduction to Modern Music* (London). ISBN 9-00938-31-5. Auditory recognition techniques.

Roth, Gabrielle. *Bones. Trance. Token. Waves.* and *Initiation.* Raven Recording. NJ. Multi-ethnic, hypnotic rhythms with full urban jazz sound.

The Odessa Balalaikas. *The Art of the Balalaika.* Nonesuch. Selections on Russian stringed instruments.

Wind in the Riggin'. North Star Recordings. Sea chanties.

Videotapes

Videotapes can be used to teach dance history, criticism, and multi-culturalism as well as provide resource ideas for independent viewing by students. Students are encouraged to create videotapes of their own choreography.

A Moving Experience. Teresa Benzwie, Ed.D., Zephyr Press, 430 South Essex Lane, Tucson, AZ 85711, ISBN-0-913705-25-x1. Accompanies her book by the same name.

Arts in Education. 30 minutes. Available from the Art Education Consultant, Wisconsin Department of Public Instruction, 125 South Webster Steet, P.O. Box 7841, Madison, WI 53707-7841. This video program depicts and discusses the value of the arts and education processes.

Creative Movement for Classroom Teachers. Parts 1 and 2. 3/4-inch; black and white, 60 minutes. Available from the Division of Continuing Education, University of Montana, Missoula, MT 59812.
In Part 1 children ages five through seven present space and shape concepts and an overview of creative movement for classroom and music teachers. The program stresses language art skills to be learned through movement experiences. Part 2 explores the concepts of time and energy with children ages five through seven in the classroom.

Dancing. Produced by Channel Thirteen/WNET in association with RM Arts and BBC-TV.
Series of 8 videotapes (50 minutes each) highlighting each of the following: "The Power of the Dance," "The Lord of the Dance," "Sex and Social Dance," "Dance at Court," "New World, New Forms," "Dance Center Stage," "Individual and Tradition," "Dance One World."

Appendix D

Everybody Dance Now. Great Performances series of Dance in America, produced by National Public Television. Interviews with choreographers and performers of music video, MTV, movies showing extensive footage of street dance, Hip Hop, music video choreography. Interviews with Vincent Peterson, Michael Peters, Rosie Perez, Paula Abdul, Anthony Thomas, among others.

The Elf and the Toadstool. Color, 40 minutes. For sale from Audio Visual Media Department, Faculty of Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. This tape shows children ages seven and eight and their first attempts to choreograph in small groups. Children's dances shown are "The Puzzle Dance," "Pizzicato Polka," and the title piece.

I Am Me. Color, 30 minutes. For sale from KUED Channel 7 Video, 101 Music Hall, University of Utah, Salt Lake City, UT 84112. Virginia Tanner's work features children of all ages who are stimulated by rhythms created from the names of vegetables and fruits, by colors and the blending of dyes, by music, and by shapes they observe around them every day.

Movement Colours the World. 3/4-inch; color. Each cassette is 30 minutes. Available from Communications Media Distribution Unit, Social Science Building, Room 102, The University of Calgary, Calgary, Alberta, Canada T2N 1N4. This series attempts to show children how total movement understanding, using many senses, affects the whole being and how different aspects of the curriculum interrelate. Series titles are Move in Your Own Way, Sing It or Fling It, Around and About, Watch a Poem, Rules Aren't Always Real, Make a Song, Working with Film, Eat a Poem, and Act and React.

Now I Am Three. Parts 1 and 2. Black and white. Each cassette is 30 minutes long. For sale from Audio-Visual Media Department, Faculty of Movement Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. Part 1 shows a group of three- and four-year-olds in their first dance class, establishing a trusting relationship with their instructor, Joyce Boorman, and exploring movement freely. Part 2 shows their progress after 12 weeks of 30-minute classes and illustrates the need to subdivide conceptual challenges.

The Peddler and His Caps. Color, 50 minutes. For sale from Audio-Visual Media Department, Faculty of Movement Education, University of Alberta, B117 Education N. Edmonton, Alberta, Canada T6G 2G5. University students in a curriculum and instruction course on creative dance taught by Joyce Boorman are challenged to choreograph dances for a child audience. Assignments include "The Peddler and His Caps," "The Gunny Wolf," "Miss Muffet," and "The Night Before Christmas."

Suppose You Met a Witch. Black and white, 20 minutes. For sale or rent from Faculty of Education, Audio-Visual Department, University of British Columbia, Vancouver, BC, Canada V6T 1W5. Student teachers and others looking for ways to integrate creative dance and classroom subjects are the intended audience. The tape shows a class of fourth-grade children exploring the story of a witch in movement, language development, and art. Taught by Jean Cunningham of the University of British Columbia, children work first with story parts and then combine parts to create the whole.

Publications

Publications have been selected to provide information on dance education and on aspects of dance as an art form. Sources for books and other materials listed are bookstores, publishers, and libraries.

Aesthics, Philosophy, and Appreciation

Andrews, J. J. C. *The Well-Built Elephant.* ISBN-0312-92936-6. Design ideas can be used to foster movement ideas.

The Arts, Education and Americans Panel. *Coming to Our Senses: The Significance of the Arts for American Education.* New York: McGraw-Hill, 1977. This report on the history and significance of the arts in education was prepared by representatives of the arts, education, mass communications, labor, arts patronage, government, and other fields.

Brown, Jean Morrison, ed. *The Vision of Modern Dance.* Princeton, NJ: Princeton Book Company, 1979. Features writings of 21 modern dance creators–from Duncan to Limon to Pilobolus. The articles reveal how the modern dance revolution was born and has constantly been renewing itself, and give a feeling for the different stylistic qualities and priorities of each succeeding generation.

Dance Education - What is it? Why is it important? Published by the National Dance Association, Reston, VA. Pamphlet answering the above questions.

Dewey, John. *Art as Experience.* New York: G.P. Putnam's Sons, 1958. Explores the philosophy that aesthetic experiences are participatory and that the creative process is a reaction to one's environment.

H'Doubler, Margaret. *Dance: A Creative Art Experience.* New York: F. S. Crofts, 1940. (Republished by University of Wisconsin Press, 1957 and 1966.) A classic that sets forth a philosophy for the teaching of dance as a creative art form, this book advocates dance for everyone as an aesthetic and enjoyable experience.

Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement.* New York: Harry N. Abrams, Inc., 1993. Beautifully illustrated book in 8 chapters covering dance in many cultures from historic to contemporary times. Companion text to video of the same name produced by WNET.

Jowitt, Deborah. *Time and the Dancing Image.* New York: William Morrow and Company, 1988. ISBN 0-688-04910-9. A fresh look at dance history and criticism seen in the context of the societies in which the dance evolved.

Little, Araminta. *Dance as Education.* Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, National Dance Association, 1977.

Martin, John. *Introduction to the Dance.* New York: Norton, 1939. (Republished by Dance Horizons, Inc., 1965.) Martin presents his thinking on modern dance as an art form in the late 1930s.

Martin, John. *The Modern Dance.* New York: A.S. Barnes, 1933. (Republished by Dance Horizons, Inc., 1965. This is Martin's first work on analysis of modern dance as an art form.

Minton, Sandra Cerny. *Choreography, A Basic Approach using Improvisation,* Champaign, IL, Human Kinetics Publishers. 1986. Easy to use

guide to choreography through improvisation with practical suggestions of how to do it and how to look at choreography.

Nadel, Myron H., and Constance Nadel. *The Dance Experience: Readings in Dance Appreciation.* New York: Praeger, 1970. This collection of essays written by dancers, critics, and educators includes citations for original sources. Each selection is followed by questions that reflect aesthetic issues. Background on traditional aesthetic theory is not presented.

Redfern, Betty. *Concepts in Modern Educational Dance.* ISBN 0-903102-67-6. Accessible, hands-on ideas for classroom teachers.

Roan, Carol. *Clues to American Dance,* Washington, D.C., Starrhill Press, 1993. Illustrated overview of American dance from native folk dances through classical and modern dance.

Siegel, Marcia B. *At the Vanishing Point: A Critic Looks at Dance.* New York: Saturday Review Press, 1972. Siegel presents dance progress from 1967 to 1971. Her comments could help the dance teacher grasp the essence of dance.

Siegel, Marcia B. *The Shapes of Change: Images of American Dance.* Boston: Houghton Mifflin, 1979. Siegel analyzes more then 40 landmark dances, relating the works to their social and historical content and looking at the themes major choreographers have chosen to explore and the styles of movement they have created.

Siegel, Marcia B. *Watching the Dance Go By.* Boston: Houghton Mifflin, 1977. A collection of reviews from 1972 through 1977 by one of this country's most prominent dance critics.

Sorrell, Walter. *The Dance Has Many Faces.* New York and London: Columbia University Press, 1951. Leading dance reviewer of the time looks at dance.

General Dance

Blom, Lynne Anne, and L. Terin Chaplin. *The Intimate Act of Choreography.* Pittsburgh: University of Pittsburgh Press, 1982. Choreographic exercises to develop imagination and skill.

Cohan, Robert. *The Dance Workshop.* New York, Simon & Schuster, 1986. ISBN 0-671-61280-8. Illustrated guide to movement fundamentals.

Cunningham, Merce. *Changes: Notes on Choreography.* Frances Starr, ed. New York: Something Else Press, 1968. Philosophy of major choreographic innovator's technique of creating dances that are visual and kinetic activities.

Ellfeldt, Lois. *A Primer for Choreographers.* Palo Alto, CA: University of Southern California, National Press Books, 1967. This book could be particularly useful for beginning choreographers working at the high school level and above.

Gilbert, Anne Green. *Creative Dance for All Ages.* VA American Alliance for Health, Physical Education, Recreation and Dance, 1992. ISBN 0-883-14532-4. Handbook of ideas to implement a dance program through conceptual approach.

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet.* 3rd rev. ed. New York: Dover Publications, 1982. This manual gives clear, understandable definitions of ballet terms, with explanations of the differences among the Italian (Cecchetti), French, and Russian methods.

Hawkins, Alma M. *Creating through Dance.* Englewood Cliffs, NJ: Prentice-Hall, 1964. Hawkins approaches dance teaching through concepts that are fundamental to understanding dance as creative experience. The book is geared for grades 7 through 12.

Horst, Louis. *Pre-Classical Dance Forms.* New York: Kamin Dance Publishers, 1953. A concise account of the principal dances of the Renaissance, their peasant origins, and development into formalized patterns in the courts. This work can be a supporting resource for the study of dance composition and dance history. Detailed analysis of the rhythmic structure and style characteristics of each dance form are provided as well as music examples and illustrations.

Horst, Louis, and Carroll Russell. *Modern Dance Forms in Relation to the Other Modern Arts.* San Francisco: Impulse Publications, 1961. This book is designed to show the relationship between the various modern arts. Musician and composer Louis Horst wrote music for Martha Graham and taught courses in dance composition.

Humphrey, Doris. *The Art of Making Dances.* New York: Grove Press, 1959. This book presents some basic principles and well-tested theories on choreography.

Sweigard, Lulu E. *Human Movement Potential: Its Ideokinetic Facilitation.* New York: Dodd, Mead, 1974. Sweigard focuses on interdependence of postural alignment and movement performance. Her educational method stresses the nervous system's inherent capacity to determine the most efficient neuromuscular coordination for each movement.

Todd, Mabel Elsworth. *The Thinking Body. New York:* Dance Horizons, Inc., 1937. Seminal text on moving in the most efficient, stress free way using knowledge of body mechanics and images.

Turner, Margery J., with Ruth Grauert, and Arlene Zellman. *New Dance: Approaches to Nonliteral Choreography.* Pittsburgh: University of Pittsburgh Press, 1971. Theory on the nonliteral approach to dance composition is presented.

Vincent, L.M. *Competing with the Sylph: The Quest for the Perfect Dance Body.* Princeton, NJ: Princeton Book Company, 1989. A look at the cultural obsession with thinness, youth, and beauty and the toll that obsession takes on dancers. Ways to counter the obsession and maintain health while dancing.

Vincent, L. M., and M. D. Vincent. *The Dancer's Book of Health.* Kansas City: Sheed Andrews and McKeel, 1978. The authors discuss how the body works and explain what problems can occur, with special emphasis on the feet, ankles, back, spine, joints, and muscles. Sprains, pulls, bruises, and diets are covered.

Watkins, Andrea and Priscilla M. Carson. *Dancing Longer-Dancing Stronger: A Dancer's Guide to Preventing Injury.* Princeton, N.J. Princeton Book Company Publishing, 1990. Diagnostic and prescriptive look at specific injuries; which ones need medical attention and which ones you may heal on your own. How to dance injury free.

Wells, Katherine F. *Kinesiology: The Scientific Basis of Human Motion.* 4th ed. Philadelphia: W.B. Saunders, 1966. A comprehensive text for both teachers and students, this book covers mechanical aspects of motion, anatomical, physiological, and neurological aspects of human movement; and applications of kinesiology.

Appendix D

For Elementary Students and Teachers

Andrews, Gladys. *Creative Rhythmic Movement for Children.* 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1975. Exercises in creative movement for pre-school to early elementary students.

Barlin, Anne Lief. *Teaching Your Wings to Fly: The Non-Specialist's Guide to Movement Activities for Young Children.* Santa Monica, CA: Goodyear Publishing, 1979. Movement ideas for classroom teachers.

Benzwie, Teresa. *A Moving Experience.* Tucson, AZ. Zephyr Press, 1988. Source for creative movement in the classroom.

Best, David. *Expression in Movement and the Arts.* London: Lepus Books, 1980.

Blom, Lynne Anne and A. Tarin-Chaplin. *The Moment of Movement.* PA: University of Pittsburg Press, 1988. Through investigation of improvisation from an academic perspective. Resource for students or leaders of improvisation sessions.

Boorman, Joyce. *Creative Dance in the First Three Grades and Creative Dance in Grades Four to Six.* Don Mills, Ontario, Canada: Longman Canada, 1969, 1971. Boorman provides practical help on development of movement concepts.

Carroll, Jean, and Peter Lofthouse. *Creative Dance for Boys.* London: MacDonald and Evans, 1969. Creative dance from more athletic point of view. Helps break down stereotypes of males in dance.

Cherry, Clair. *Creative Movement for the Developing Child.* Palo Alto, CA: Fearson Publishers, 1971. Movement activities for pre-school through early elementary.

Choksy, Lois and David Brunnett. *120 Singing Games and Dances for Elementary Schools.* ISBN 0-13-635038-0. Movement activities accompanied by songs.

D'Amboise, Jacques, Hope Cooke, and Carolyn George. *Teaching the Magic of Dance.* New York: Simon and Schuster, 1983. Jacques D'Amboise discusses techniques which have been successful for him in working with large groups of children.

Dimondstein, Geraldine. *Children Dance in the Classroom.* New York: Macmillan, 1971. Dimondstein provides a form that unifies underlying concepts and instructional procedures and allows for the unpredictable teachers' and children's reponses that will emerge from the discovery process. Written for potential elementary and preschool teachers and private teachers of dance to young children, the book includes lesson plans using concepts of time, space, and force.

Dimondstein, Geraldine. *Exploring the Arts with Children.* New York: Macmillan, 1974. Discusses how all arts disciplines can be explored with children.

Exiner, Johanna. *Teaching Creative Movement.* 1st American ed. Boston: Plays, 1974. Ideas and exercises for exploring movement with children.

Findlay, Elsa. *Rhythm and Movement: Applications of Dalcroze Eurhythmics.* Princeton, NJ. Birch Tree Group, 1971. Geared for teachers of elementary and secondary school music and/or dance, this book includes musical scores.

Fleming, Gladys, ed. *Children's Dance.* 3rd ed. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1981.

The result of a significant research project, this work covers philosophy, examples of model programs at various levels for boys and girls, folk and ethnic dance, dance as an art, making dances, and future directions of dance in education.

Fleming, Gladys Andrews. *Creative Rhythmic Movement: Boys and Girls Dancing*. Englewood Cliffs, NJ: Prentice-Hall, 1976. Written for the beginning teacher, this book provides information on age characteristics of growing children, the nature of creativity and rhythmic movement, and the content of movement. It also includes original songs to use in teaching, discussions of how to develop movements from kindergarten on up, and on how to get started: chants, dance songs, folk dances, and tips on how to make dances.

Gilbert, Anne Green. *Teaching the Three R's through Movement Experiences*. Minneapolis: Burgess Publishing Company, 1977. Helpful hints and plans for integrating dance into the academic curriculum.

Gilbert, Pia, and Aileen Lockhart. *Music for the Modern Dance*. Dubuque, IA:W.C. Brown, 1961. The authors cover music for dance from all angles, including elements, analysis, history, and teacher-accompanist relationships. The book can be used as a text and resource.

Gillion, Bonnie Cherp. *Basic Movement Education for Children*. Reading, MA: Addison-Wesley, 1970. Basic thematic approach to movement education, includes variety of skill levels.

Gray, Vera, and Rachel Percival. *Music, Movement and Mime for Children*. New York: Oxford University Press, 1962. Simple exercises combining music, movement, and mime ideas.

Herman, Gail Neary and Patricia Hollingsworth. *Kinetic Kaleidoscope: Exploring Movement and Energy in the Visual Arts*. Tucson, AZ, Zephyr Press, 1992. For grades three through eight, explores Laban movement ideas and visual arts.

Hughes, Langston. *The First Book of Rhythms*. New York: Franklin Watts, 1954. Use of poetry in creating rhythm.

Jacobs, Leland B., ed. *Using Literature with Young Children*. New York: Teacher's College Press, 1965. Make literature come alive through movement exercises inspired by writings.

Joyce, Mary. *First Steps in Teaching Creative Dance*. (third edition) Mountainview, CA: Mayfield Publishing Company, 1994. Each chapter explores an element of movement, includes step by step lesson plans and activities for appropriate age levels.

Logsdon, Betty J., Kate R. Barret, et al. *Physical Education for Children: A Focus on the Teaching Process*. 2nd ed. Philadelphia: Lea and Febiger, 1977, 1984. The chapter "Educational Dance" could be useful. Book content is based on Laban Movement Analysis.

Monsour, Sally, and Marilyn C. Cohen. *Rhythm in Music and Dance for Children*. Belmont, CA: Wadsworth, 1966. This publication includes information on recorded music, program ideas, and lesson plans and provides a bibliography.

Montgomery, Chandler. *Art for Teachers of Children*. Columbus, OH: Charles E. Merrill, 1968. Montgomery includes a section on movement and dance that relates dance and art through space, design, focus, and motion.

Murray, Ruth Lovell. *Dance in Elementary Education.* 3rd ed. New York: Harper and Row, 1975. In depth look at all types of dance, including folk dance and creative dance ideas. Has an extensive bibliography.

Nash, Grace C. *Verses and Movement* and *More Verses and Movement.* dist. Swartant Productions. Song games and poems to inspire movement in preschool students.

Nash, Jones, Potter, Smith. *The Child's Way of Learning, 'Do It My Way': A Handbook for Building Creative Teaching Experiences.* ISBN 0-88284-055-x. Child centered learning.

North, Marion. *An Introduction to Movement Study and Teaching,* London: MacDonald Evans Ltd. 1971. SBN 71210924 2. Innovator in the field of movement education in England tells of systematic approach to dance education in public schools.

Russell, Joan. *Creative Dance in the Primary School.* London: MacDonald and Evans, 1968, and *Creative Movement and Dance for Children.* Boston: Play, Inc., 1975. Basic guide to teaching early childhood creative dance. The second book is a continuation with ideas for older children.

Sachs, Curt. *Rhythm and Tempo.* New York: W.W. Norton 1953. Sachs discusses the history of musical rhythm chronologically and geographically, providing chapters on the music of "primitive" peoples and people of the Near and Far East, India, and ancient Greece and Rome. He covers music of the early Christian and Medieval periods, as well as the Renaissance and Baroque period and classical, romantic, and contemporary music up to the 1930's. He provides excellent introductory remarks on rhythm.

Schlein, Miriam. *Shapes.* New York: William R. Scott, 1964. This children's book could stimulate exploration of movement shapes.

Schmiderer, Dorothy. *The Alphabet Book.* New York: Holt, Rinehart and Winston, 1971. This children's book deals with shapes of letters.

Schurr, Evelyn L. *Movement Experiences for Children.* New York: Appleton-Century-Crofts, 1967. Basic movement exploration for children.

The Sesame Street Books. Boston: Little, Brown, 1969. Titles are *Numbers, Puzzles, Shapes, Letters,* and *People and Things.*

Sheehy, Emma. *Children Discover Music and Dance.* New York: Teacher's College Press, 1968. Music and dance activities for young children.

Siks, Geraldine Brian. *Children's Literature for Dramatization.* New York: Harper and Row, 1964. Innovator in creative dramatics and movement for children.

Sitomer, Mindel, and Harry Sitomer. *What Is Symmetry?* New York: Thomas Y. Crowell, 1972. Look at shape, art, and body movement.

Stinson, Sue. *Dance for Young Children-Finding the Magic in Movement.* ISBN-0-8834-381-X. Well organized and thoughtful philosophy, plus exercises in movement exploration for young children.

Wilson, Forrest. *What It Feels Like To Be a Building.* ISBN 0-89133-147-6. Interdisciplinary ideas for moving.

Winters, Shirley J. *Creative Rhythmic Movement for Children of Elementary School Age.* Dubuque, IA: W. C. Brown, 1975. Designed for elementary school

teachers, teachers of dance methods courses, special educators, and preschool teachers, this publication includes lesson plans and discussion of teaching methods.

Zirulnik, Ann and Jeanette Abeles. *Resouce Lists for Children's Dance.* East Lansing, MI: Michigan Dance Association, 300 Bailey Street, Room 201, 1985.

Dance for Secondary-Level Students

Cheney, Gay, and Janet Strader. *Modern Dance.* Boston: Allyn and Bacon, 1975. Presents short, easily read conceptual and creative approaches to dance teaching.

Grout, Donald Jay. *A History of Western Music.* New York: W.W. Norton, 1960. This can serve as a source book on historical periods and styles.

Hawkins, Alma. *Moving from Within,* Pennington, NJ, A Capella Books, 1991.

Hayes, Elizabeth. *Dance Production for High Schools and Colleges.* New York: A. S. Barnes, 1955. Hayes emphasizes the nature of the creative act, various means for increasing aesthetic awareness, creating with form, and evaluating dance composition. The book offers suggestions to help teachers design the dance experience, a discussion of accompaniment and program planning, illustrations, and an appendix of original piano music for dance composition.

Hypes, Jeannette, ed. *Discover Dance: Teaching Modern Dance in Secondary Schools.* Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1978. Inspiration and movement exercise ideas.

Lockhart, Aileene Simpson. *Modern Dance: Building and Teaching Lessons.* 5th ed. Dubuque, IA: W. C. Brown, 1977. Lesson ideas and plans plus music and illustrations.

Mergenroth, Joyce. *Dance Improvisation.* ISBN 0-8229-5386-2 Collection of improvisational problems in a variety of formats which may be used for dance or movement for theater.

Nahumck, Nadia. *A Comprehensive Curriculum in Dance for Secondary Schools.* U. S. Department of Health, Education and Welfare, Office of Education, Bureau of Research, digest no. H328, grant no. OE6-10-137, 1970.

Nahumck, Nadia. *Dance Curriculum Resource Guide: Comprehensive Dance Education for Secondary Schools.* Rev. ed. New York: American Dance Guild, 1980.

Russell, Joan. *Creative Dance in the Secondary Schools.* London: MacDonald and Evans, 1969. Movement ideas and lesson plans for secondary students.

Turner, Margery J. *Modern Dance for High School and College.* Englewood Cliffs, NJ: Prentice-Hall, 1957. Turner presents creative approaches for teaching modern dance as a required subject to students who dislike activity. Included are lesson plans she used successfully.

Sachs, Curt. *Rhythm and Tempo.* New York: W.W. Norton 1953. Sachs discusses the history of musical rhythm chronologically and geographically, providing chapters on the music of "primitive" peoples and people of the Near and Far East, India, and ancient Greece and Rome. He covers music of the early Christian and Medieval periods, as well as the Renaissance and Baroque period and classical,

romantic, and contemporary music up to the 1930's. He provides excellent introductory remarks on rhythm.

Spolin, Viola. *Improvization for the Theater.* IL: Northwestern University Press, 1963. Theater and movement improvization games.

Laban Movement Analysis

Bartenieff, Irmgard. "Contributons of Effort/Shape to Technique and Style in Dance." In *Proceedings of Ninth Annual Conference on Creative Teaching of Dance.* New York: 1965. (Available from the Education Department, Young Men's and Young Women's Hebrew Association, 92nd Street and Lexington Avenue, New York, NY 10028.)

Bartenieff, Irmgard. *Effort Observation and Effort Assessment in Rehabilitation.* New York Dance Notation Bureau, 1962.

Bartenieff, Irmgard, with Dori Lewis. *Body Movement: Coping with the Environment.* New York: Gordon and Breach Science Publishers, 1980.

Bartenieff,Irmgard, Martha Davis, and Forrestine Pauley. *Four Adaptations of Effort Theory in Research and Teaching.* New York: Dance Notation Bureau, 1970.

Davis, Martha. *Methods of Perceiving Patterns of Small-Group Behavior.* New York: Dance Notation Bureau. 1977.

Understanding Body Movement: An Annotated Bibliography. New York: Arno, 1972.

Dell, Cecil. *A Primer for Movement Decription: Using Effort/Shape Supplementary Concepts.* New York: Dance Notation Bureau. 1970.

Relevant Periodicals

The following periodicals may be available in libraries or can be obtained through personal subscription or membership in an organization. These and similar sources provide useful information, and teachers may find it helpful to examine them regularly.

See also the January 1986 issue of the *Journal of Physical Education, Recreation, and Dance* for a listing of national and international periodicals in dance. The listing, entitled "Current Periodicals in Dance," was compiled by Aileen S. Lockhart of Texas Women's University in Denton.

CCT Review. Quarterly. Available from Composers and Choreographers Theatre, Inc., 25 West 19th Street, New York, NY 10011

Contact Quarterly. P.O. Box 603 Northampton, MA. 01061.

Dance Chronicle: Studies in Dance and the Related Arts. Institutional subscription. Available from Marcel Dekker Journals, P.O. Box 11305, Church Street Station, New York, NY 10249

Dance Life. Available from The Old Firehouse, P.O.Box 304, Purcellville, VA 22312.

Dance Magazine. Monthly. First published in 1926. Available on microfilm. Available from Denad Publishing, 268 West 45th Street, New York, NY 10036.

Dance News. Monthly from September through June. First published in 1942. Available from 119 West 57th Street, New York, NY 10019.

Dance Perspectives, Out of print. Quarterly. First published in 1959. For information, write 293 9th Street, New York, NY 10003.

Dance Research Journal. Formerly *CORD News*. Regular or institutional subscriptions available. Available from Congress on Research in Dance, Dance Department, Education 675D, New York University, 35 West Fourth Street, New York, NY 10003; (212) 598-3459.

Dance Teacher Now. P.O. Box 1964, West Sacramento, CA 95691

Organizations - Maine

Maine Alliance for Health, Physical Education, Recreation and Dance, P.O. Box 267, Augusta, ME 04330

Maine Alliance for Arts Education, P.O. Box 458, Windham, ME 04062 (207) 892-7340

Maine Arts Commission, State House Station 25, Augusta, ME 04333-0025 (207) 287-2790

Maine Dance Teachers Club, Tall Pines, Apt. 381, Lewiston, ME 04240 (207) 783-3823

Very Special Arts Maine / Arts for All, P.O. Box 4002, Portland, ME 04101 (207) 761-3861

DEFFA - Downeast Friends of Folk Arts (Maine Country Dance), P.O. Box 8165, Ellsworth, ME 04605

Department of Theater and Dance, Alumni Hall, University of Maine, Orono, ME 04469 (207) 581-4070

Dance Program, Department of Health and Physical Education, University of Maine, 86 Maine Street, Farmington, ME 04938 (207) 778-7140

Theater Department, Russell Hall, University of Southern Maine, Gorham, ME 04038 (207) 780-5480

Carolyn Gentile, Physical Education Department, University of Maine, 181 Main Street, Presque Isle, ME 04769 (207) 768-9400

Organizations - National

Alliance for Arts in Education, John F. Kennedy Center for the Performing Arts, Washington, DC 20566 (202) 416-8873

American Dance Guild, 31 West 21st Street, 3rd floor, NY, NY. 10010 (212) 627-3790

American Dance Therapy Association, 2000 Century Plaza, Suite 108, Columbia, MD 21044 (301) 997-4040

Congress on Research in Dance, Department of Dance, State University of New York, Brockport, NY 14420 (716) 395-2590

Dance / USA, 1156 15th Street, N.W., Suite 820, Washington, DC 20005-1704 (202) 833-1717

Laban/Bartenieff Institute of Movement Studies (LIMS), 11 East 4th Street, 3rd floor, NY, NY 10003-6902 (212) 477-4299

National Dance Association (part of American Alliance of Health, Physical Education, Recreation, and Dance), 1900 Association Drive, Reston, VA 22091 (703) 476-3436

National Endowment for the Arts, Dance Program, Nancy Hanks Center, Washington, DC 20506 (202) 682-5435

New York Public Library for the Performing Arts, The Dance Collection, 40 Lincoln Center Plaza, NY, NY 10023 (212) 870-1630

Very Special Arts, Education Office, John F. Kennedy Center for the Performing Arts, Washington, DC 20566 (202) 628-2800 TDD (202) 737-0645

Supplies and Services

Performing Arts Directory. New York: Dance Magazine, Inc., 1987. The directory provides information on agencies for management and artist representation; attractions in dance, mime, companies, and solo artists; people with services; funding agencies and councils for dance and the arts; sources and resources; a dance education directory; and a production directory that list personnel and technical services.

Record Companies

The recording companies listed below provide records for folk, ethnic, and children's creative dance. Write to them for a catalog with additional information.

American Gramaphone Records, 9130 Mormon Bridge Rd., Omaha, NE 68152.

Bowmar, 622 Rodier Drive, Glendale, CA 91201

Dancer's Shop, Children's Music Center, 5373 West Picl Boulevard, Los Angeles, CA 90019

Educational Activities, Inc., P.O. Box 392, Freeport, NY 11520 (Kimbo Educational Records also included.)

Folkways/Scholastic Records, 907 Syvian Avenue, Englewood Cliffs, NJ 07632

Global Pacific, PO Box 2001, Sonoma, CA 95476

Hearts of Space, PO Box 31321, San Francisco, CA 94131

Hocktor Educational Records, Waldwick, NJ 07463

Invincible, PO Box 13054, Phoenix, AZ 85002

Living Music Records, PO Box 72, Litchfield, CT 06750

Narada Productions, Inc., 1845 N. Farwell Ave., Milwaukee, WI 53202

Raven Recording, P.O. Box 2034, Red Bank, NJ 07701

RCA Records, Radio Corporation of America, 1133 Avenue of the Americas, New York, NY 10017

S & R Records, 1609 Broadway, New York, NY 10017

Silver Wave, PO Box 7943, Boulder, CO 80306

The Moving Center, PO Box 2034, Red Bank, NJ 07701

Windham Hill Records, PO Box 9388, Stanford, CA 94309

Young People's Records, c/o Living Language, 100 Sixth Avenue, New York, NY 10013

Appendix E:

Dance Education in Maine Schools (DEMS) is a loosely structured, professional organization of dance educators, performers and choreographers. Our primary focus is dance education in public schools, kindergarten through college. To learn more about activities or to participate in our efforts to promote dance education in Maine please contact any of the authors of the Maine Dance Curriculum Guide or:
MaryEllen Schaper
28 Myrtle Ave.
So. Portland, ME 04106

Voluntary dance education standards have been developed for our nation. For a copy of these voluntary *National Standards for Arts Education (Dance)* contact:
National Dance Association
1900 Association Drive
Reston, VA 22091
(703) 476-3436